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have labored with particular pains and with notable success to adapt material and tone to the requirements of the higher type of general reader, actually desirous of trustworthy information. They have added to an accumulation of unusually pertinent matter a style that is pure, lucid, and commanding of sustained attention. Apart from irregularities of the sort noted, these earlier volumes of the general work may be pronounced a worthy contribution to the difficult problem of popularizing technical scholarship in literature. It is another matter to find them what the advertisements describe them as being: parts of "the one indispensable history of English literature for the scholar's library, and the best work of the kind for the reference library of the student; . . . [representing] the last results of scholarship and research."

Bryn Mawr College.

A. H. UPHAM.

ELKANAH SETTLE, HIS LIFE AND WORKS, by F. C. Brown. The University of Chicago Press, Chicago, Illinois.

In one hundred and seventy pages devoted to the life and works of Elkanah Settle, Mr. F. C. Brown has given us what seems to be a well advised example of the doctoral dissertation. This he promises to supplement at a later time with an edition of Settle's most important play, *The Empress of Morocco*.

The drama of the Restoration period, while immeasurably inferior in interest to that of the Elizabethan era, has this important advantage for the young scholar seeking to win his spurs, that it has been far less subjected to modern methods of study. Thus, the task of rehabilitating Settle has furnished his historian with a wide bibliographical experience, with a limited number of characteristic biographical problems, with an interesting array of historical contacts, and with an ample supply of relatively unknown literary matter for the exercise of the critical faculty and for some investigation of sources and relations. The subject being judiciously chosen and on the whole competently treated—treated, we may add, with commendable condensation—the result is a useful supplement to our apparatus for the history of the drama.

The work is divided into two sections, arranged in the most systematic manner, though in a manner which entails some repetition and considerable cross-reference. "Section I. A., Biography," presents the narrative of Settle's life. "B., Quarrels and Controversies" deals in a more detailed manner with the main incidents of his career as a controver-

sialist. "Section II., An Account of Settle's Works," opens with a "List of the Plays" which presents in tabular form all of Settle's plays with statements of when and where each was first acted, when licensed, the date of the first, and of succeeding editions. There follows a "Discussion of the Plays" in which each of twenty plays is set forth, seriatim, with a brief criticism of each. The remainder of the volume, presenting lists of Settle's "Poems on Occasions," "City Pageants," "Controversial Works," etc., is almost exclusively bibliographical and represents a very considerable outlay of labor, on the part of the compiler and his correspondents, in the examination of records and of public and private libraries. The volume is equipped with an extensive general bibliography and an index and is illustrated by some eight photographic reproductions of title-pages, autographs, and original "sculptures."

So far as Settle himself is concerned, it may indeed be questioned whether he would not have fared as well to have rested permanently within the vague penumbra of ridicule which Dryden and Pope shed round him and which posterity, in the absence of editions of his works and in recognition of his misfortunes, has qualified with a mild infusion of pity. It has been rather the fashion for modern criticism, which is inclined to be soft-hearted toward mediocrity, to deprecate the malice of Dryden and Pope, assuming that their attacks upon the poetasters of their day were entirely due to personal jealousy. Something of this attitude of mind has crept into Mr. Brown's view of the case of Settle. The fact is, that the existence of such huge parasites as Settle is a reproach to literature in all ages. The ease with which these "conscienceless rogues" impose upon an ill-instructed public arouses in spirits like those of Ben Jonson, Dryden and Pope, a disdainful anger which, though not without its element of wounded vanity, is after all based upon a patriotic instinct to defend the realm of wit against the invasion of thick-skinned pretenders. Jonson was unfair to Dekker, Dryden to Shadwell, and Pope to many; but there is little or nothing in Mr. Brown's study to show that Settle got more than his just deserts from Dryden and Pope, or to disturb the reigning conviction that the exquisite fruit of his having lived and written was the latter's couplet:

Now Night descending the proud scene was o'er
But lived in Settle's numbers one day more.

Settle's shortcomings as a writer and as a man seem to excite no hostility in his critic. This is, no doubt, as it should be; but the reader will be less charitable. He will discover that Settle originated nothing and had no convictions; that

not a tolerable line is quoted from his works, though some are said to exist; that, as a dramatist, he "merely studied the prevailing style assiduously to become proficient in it, that he might produce that which would bring him success;" that his "businesslike turn of mind" made him "one of the earliest if not the first" to advance his interest by means of the "dramatic puff;" that the most interesting thing about his plays was their stage-setting and, about his poems, their bindings; that with him the art of the dramatist issued from the same talent which enabled him to turn his hand to the devising of Pope-burnings, City Pageants and Bartholomew Fair drolls, and that he made the most brazenly venal use of poetical eulogy that our literary history records; that he transferred his political services from party to party without scruple or blush; that he freely plagiarized both from others and from himself, so that, "in three of his wedding poems, two-thirds of the lines are common to all;" the reader will a little grudge, in fine, Mr. Brown's too frequent use of the term "poet" to avoid the repetition of Settle's name.

Settle, for his own sake, then, was hardly worth reviving; but, since we must know a great many things that are not worth knowing for the sake of those that are, and since this is especially so in theatrical history, many will be grateful for Mr. Brown's conscientious and capable study of a considerable purveyor to the Restoration stage. If one were to express any discontent, it must be that the writing should fall a little below the other excellences of the work,—a disparity which one has frequently to regret in the present day dissertation. The following paragraph, quoted for its estimate of Settle's contribution to the drama, is a fair example of the author's phrasing:

"In but one thing, the use of scenic display, can Settle be considered to have contributed anything material to the drama. The first dramatic productions after the Civil War were operas. The elements of music, dancing, and spectacle in the first plays influenced all succeeding dramatic productions, no doubt, and were introduced, as in the case of Settle, into both tragic and comic themes. Settle was impressed with the idea of scenic display, and believed, from the beginning of his career, that theatrical effectiveness had much to do with the success of a dramatic production. By the skilful introduction of spectacle into his second play he became, for six or seven years, the undisputed favorite of the court and the rival of Dryden; on account of his ability as an inventor of elaborate display, he was chosen designer and manager of the Pope-burning pageants and processions in 1679 and 1680, was later appointed "city poet," and given an annual salary

for many years for devising drolls for Bartholomew and Southwark fairs. There is little doubt, as he asserted, that nothing had ever been presented on an English stage so elaborate as *The World in the Moon*; and it is attested by Downes that *The Fairy Queen* 'was superior in ornaments' to *King Arthur* and *The Prophetess* and so expensive 'in setting it out' that the company made little by it although the piece was very popular. Moreover, I am persuaded that it was Settle's ability as a contriver of 'machinery' more than anything else that caused Betterton and Booth to continue their interest in the poet and to aid him in his last years, even when public condemnation of the aged playwright had become so general and fatal. It is not fanciful, therefore, to conclude that 'the best Contriver of *Machinery* in *England*,' who produced so many dramatic pieces with elaborate spectacle, should have contributed something in increasing the tendency to seek theatrical effectiveness in the drama, especially when many of the poets' own plays were successful."

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J. F. A. PYRE.

DIE ROMANTISCHE BEWEGUNG IN DER AMERIKANISCHEN LITERATUR: BROWN, POE, HAWTHORNE. EIN BEITRAG ZUR GESCHICHTE DER ROMANTIK. Von Dr. Walter Just. Berlin, Mayer & Müller, 1910. 90pp.

Dr. Just's avowed purpose is to show that there was a Romantic Movement in American literature. He proceeds by applying certain tests of the romantic quality (drawn chiefly from Ricarda Huch's *Die Romantik*) to Charles Brockden Brown, Poe, and Hawthorne. The plan involves analysis and comparison of the lives and work of the three writers chosen, which, tho brief, is on the whole intelligently done. Incidentally, the author discusses their indebtedness to writers of the Old World, gathering up the results of previous studies in this field and adding some suggestions of his own.

It is an easy matter, of course, to show that Brown, Poe, and Hawthorne display romantic traits both in their lives and in their writings. They were more or less solitary in their tastes, more or less given to introspection and self-analysis, more or less ill-adjusted to the world in which they lived. Dr. Just's contention, however, that their romantic temperament is shown in their unwillingness to enter or remain in any of the recognized professions seems to resolve itself, in each case, into the fact that they desired to lead